

The Key to Humanity's Mysterious Origins

*The sacred
landscape
geometry of
Rennes-le-
Château
suggests the
prior
existence of an
advanced
culture with
links to ancient
Egypt.*

Part 2

by David Wood and
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ENTER THE PENTAGRAM

Initially our interest in the Rennes-le-Château mystery was stimulated by the suggestion that pentagonal geometry was probably associated with the area. Having been trained as a trigonometrical cartographer, David Wood, armed with a theodolite and the necessary mapping, set out to verify the possibility of landscape geometry being present in the area.

During World War II it became necessary to produce maps of inaccessible areas from aerial photography using the slotted template method (a detailed description of which is given in an appendix of our book, *Geneset*). An adaptation of this method assisted us in our search for angular relationships between churches, *châteaux*, mountain peaks and other markers which displayed the pentagonal signature of 36 degrees. Obviously, circular discs with radials of 36 degrees could be centrally pinned to any of these likely locations on the map which were of sufficient antiquity to warrant investigation. Due to the historical significance of the Languedoc region of France, there were archaeological studies of the major constructions and ruins to allow the choice of these to be selective—selective, that is, in terms of their antiquity. However, as our enquiry progressed, we found that the markers were often considerably older than was apparent at first. In some cases they had been built on the foundations of much older buildings, and the churches had been constructed over Druid sites of worship in an attempt to purify or erase them. Visually this had served its purpose but, unknowingly, this action had perpetuated the topographical position.

As tedious as this geometric process was to execute, it culminated in a display of inter-related 36-degree-angled lines. Knowing that the star-points of a pentagram fall on the circumference of a circle, the next step was to locate the centre of any circle which could accommodate a selection of markers on its circumference. This could be achieved by either the bisector of the 36-degree angles, or by constructing the perpendicular bisectors of the pentagonal chord lines.

Eventually it became apparent that the emerging shape could never be a simple regular pentagram. The process of truncating the pentagonal network to its points of intersection revealed a truly remarkable figure. Only those who have laboured with a problem such as this will fully appreciate the physical sensation as one's scalp crawls with the realisation that one is witnessing something geometrically unique. Suddenly the reward for countless hours of tedious plotting became clear as the landscape gave up its long-concealed secret.

The circumference of the circle was locked into position by seven of the identified markers, and cradled within it were the pentagonal 36-degree star-points—not five as there should have been, but only four. Any momentary disappointment that this shortcoming might have caused was rapidly dispersed by the realisation that, by extending the sides of the pentagonal triangle which had failed to intersect, an intersection *did* occur outside the northern boundary of the circle. To realise then that the angle created by that intersection was, within plotting accuracy, 36 degrees, was nothing short of remarkable! In fact, at that stage it appeared to be impossible! How could a pentagram which exhibits 36 degrees on its star-points—and is normally contained within a circle—have one limb extended beyond the circle and still have all five star-points at 36 degrees? It transpired that by dividing the circumference of a circle into 15 equal arcs and constructing the extended pentagram, the star-points can be proved to be 36 degrees (see Figure 1, bottom).

Until they constructed this extended pentagram themselves, several mathematicians had

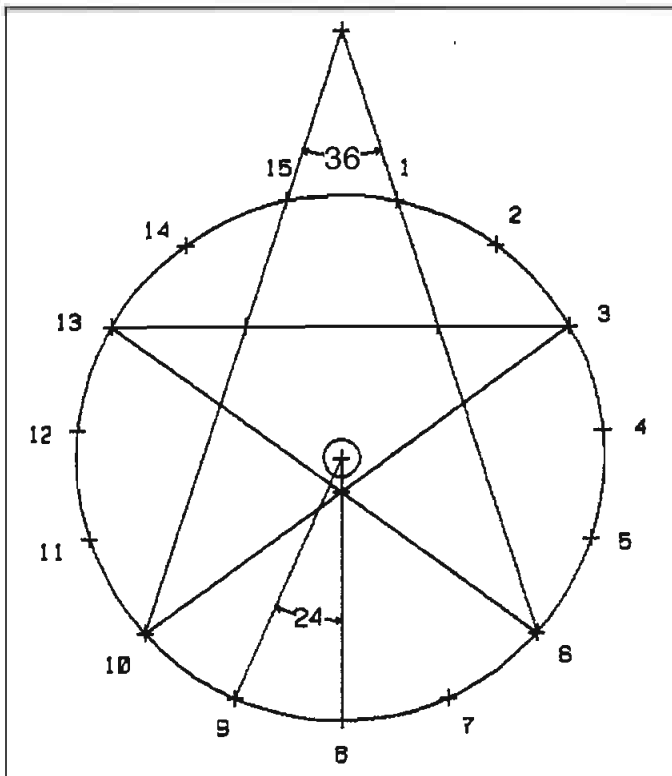
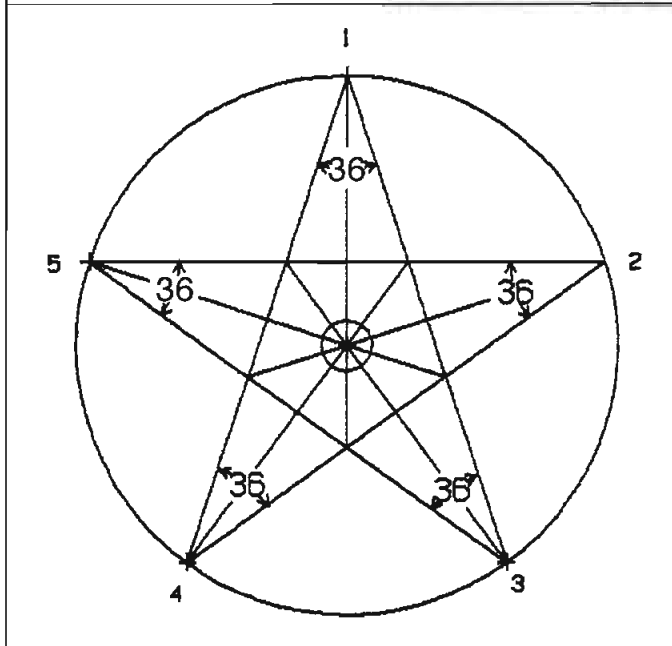


Figure 1: Extended pentagram (above) and regular pentagram.



serious doubts as to whether this was so, and it was disappointing to witness how begrudgingly some conceded the existence of such a remarkable construction. "Remarkable" is probably a gross understatement when its properties are fully appreciated. A simple comparison with the regular pentagram will give the reader some insight into the ingenuity of the designers.

The regular pentagram is constructed as shown (Figure 1, top). It is considered 'sacred' in that the chords intersect each other in the ratio of the Golden Section (see Trigonometric Tools box in Part 1, NEXUS vol. 3, no. 4).

It is also of interest that the pentagram was supposedly the secret sign of the initiated Pythagoreans and was considered by

Paracelsus to encompass all the occult forces of Nature. The celebrated French occultist Eliphas Lévi was quoted as saying, "Those who set at nought the Sign of the Cross, tremble before the Star of the Microcosm". This figure, like the circle which encompasses it, was always considered to be an explicitly *feminine* symbol—in contrast with the masculine hexagram. It was further considered that to solve the geometric relationship between these figures would place one on the road to the solution of the "Great Work". These matters are dealt with in more detail in the book, *Genesis*.

Turning our attention to the extended pentagram displayed in the geometry of Rennes-le-Château, we see that the body of the female symbol has now acquired an orientation which, by virtue of the extension, allows the identification of the limbs. The Golden Section of the chords has been sacrificed, but it is superseded by the fact that it manifests itself in the axial division of the body triangle from the centre of the circle to the apex of the head, the Golden Section being achieved at the circumference of the circle (see Figure 3). This sacred measure is also found in the relationship of the distance between the feet and the extended chord forming the side of the body triangle. In simple terms, the changes have improved and enhanced the sacred factors far beyond those of the regular pentagram.

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At this stage it was becoming increasingly obvious that we were witnessing a sophisticated geometric manipulation of the *phi* factor which could never have occurred by chance. In fact, after years of searching, it has been found that this extended pentagonal figure had never previously occurred in any geometrical work, sacred or otherwise.

An impressive unification of the feminine symbology now occurs, in so much as there is a near-perfect equation of the perimeter of the body triangle with the circumference of the circle. It is awesome to find that the body chords of the female symbol enclosed within the circle are precisely those required to construct a hexagram. This is undoubtedly the long-sought-after "Star Union", held in such reverence by the occultists (see Figure 4).

Throughout this discussion we have been referring to the extended pentagram as a symmetrical figure, whereby its formation is based on the 15 divisions of the circle being precisely 24 degrees each, and the resultant extended pentagram being precisely 36 degrees at its star-points. The major axis is thereby the bisector of the angle at the apex, and, of necessity, passes through the centre of the generating circle. The regularity of the figure allows it to be analysed systematically using elementary trigonometry.

Later we will see that the ground figure has minor eccentricities which, at first sight, may be misinterpreted as the inability of the designers to reproduce the perfection of the symmetrical design.

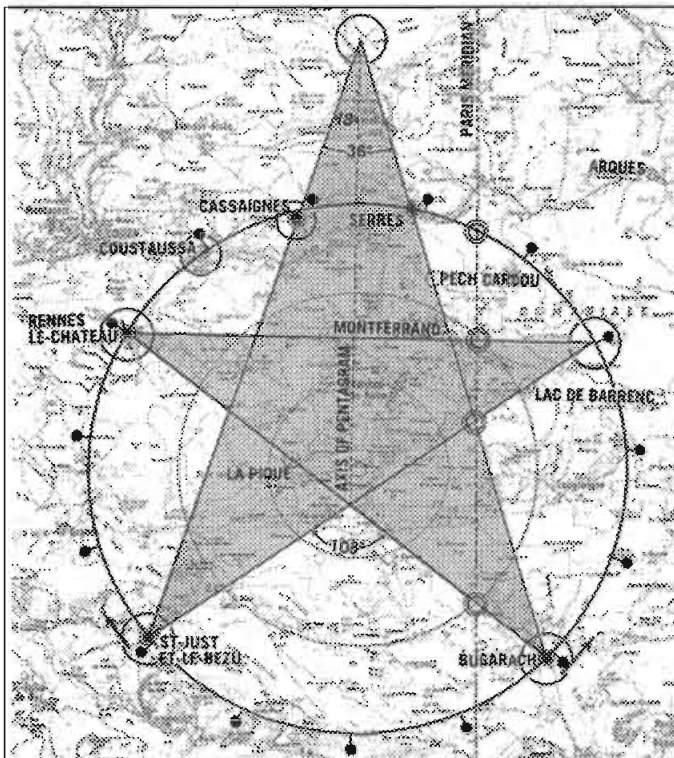


Figure 2: This figure shows churches and other important features connected to the Rennes-le-Château mystery superimposed on a 1:25,000 map. Note how these have been used to generate the extended pentagram. Note also the remarkable correspondences which occur between the Paris Meridian, the pentagram and the intermediate radii of the Circle of Churches. The black markers are the 15 mathematical divisions of the circumference required to produce a perfect theoretical pentagram, but one which lacks the remarkable ϕ controls of the figure on the ground.

However, it was eventually realised that these minor variations were indeed intentional. Just as the regularity of the simple pentagram was limited in its ability to convey information, so too were these limitations in the extended version. In fact, it was eventually realised that the apparent errors were incorporated with the express purpose of disclosing the most convincing factor: that here we were dealing with an extremely advanced intellect.

As the examination continued and the degree of sophistication was recognised, it became obvious that the figure must be transferred to a computer where a CAD programme could be used to accelerate the analysis.

Here we could resolve the problem which had dogged us from the outset: the unit of measure initially employed by the designers. Miles, various yards and cubits were proffered, but none was considered to be suitably universal when applied to the ever-increasing accuracy of the plot. It is essential to realise that, utilising the best mapping of the area at a scale of 1:25,000, even a mis-measurement of 0.25 of a millimetre produces an error of some 60 metres on the ground. With consideration to the inherent distortions of the lithographic printing process and the inevitable stretch and shrinkage of the paper, working directly from the printed map had severe limitations, especially as we were dealing with some seven miles from the northern to southern extremities of the pentagram. Eventually the unit was found, and we were surprised that it equated very closely to the British Standard Inch, the variation amounting to five thousandths of an inch.

Although at this stage there is no need to confuse the reader with strings of numbers, we must remember that the required conversion factor was the result of dozens of measurements from the map. Although we were confident that it was sufficiently accurate for our purposes at that time, we were amazed to discover eventually that it would be confirmed beyond reasonable doubt in a truly astounding manner. We decided to name the new unit of measure an "Ancient Unit" (AU).

Even hardened mathematicians will be surprised at the unique manner in which the designers of the geometry interacted the transcendental π and ϕ with the sine value of angles. It would have been excusable had we never stumbled upon the system and continued to puzzle over nondescript linear values of some eight figures, but, by having intimate knowledge of certain values and seeing them appear like familiar faces on the computer screen, we realised they were indeed sine values which had been subjected to a 100,000 multiple. In fact, it is essential for the reader to appreciate that it is a feature of the designers' work that they conveyed their numerical information by integer values, ignoring the obvious position of the decimal point.

Armed now with the CAD programme, we were able to work between the map and the computer plot. There could be no question as to which dimension was to be evaluated first: the radius of the circle. As previously explained, measurement of the available mapping would never produce the accuracy we required, even though it did provide upper and lower limits of acceptability. If the circle were to match the ingenuity of the ϕ -controlled pentagram, it was highly probable that either the radius or the circumference would also exhibit the ϕ ratio, a simple multiple of it or another equally significant doctrinal measure.

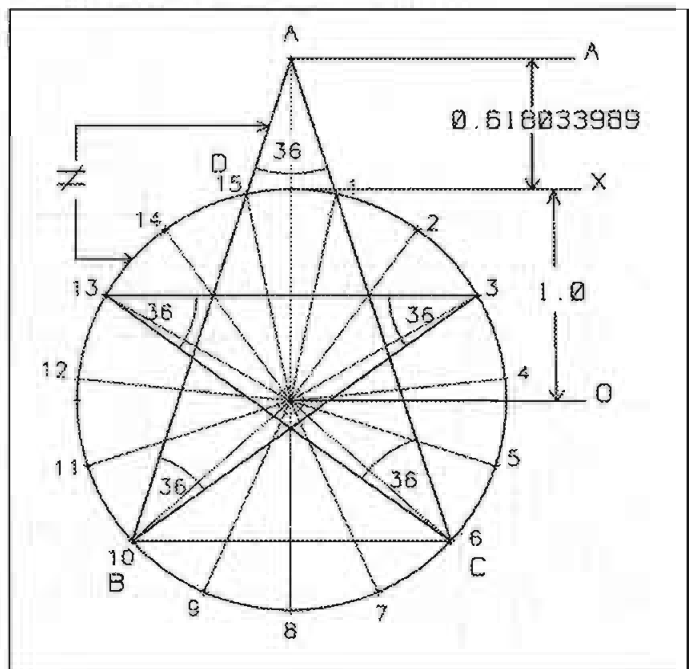


Figure 3: The circle circumference and the body perimeter ABC equate to within 1/6000th of π . The circle is divided into 15 divisions of 24 degrees. By joining the positions indicated in the diagram, a pentagonal figure is produced with one limb breaking the circle, but the star-points of 36 degrees are maintained. BC is in Golden Section to the chords comprising the pentagonal body AB and AC. The axis of the extended head AX is in Golden Section to the radius OX.

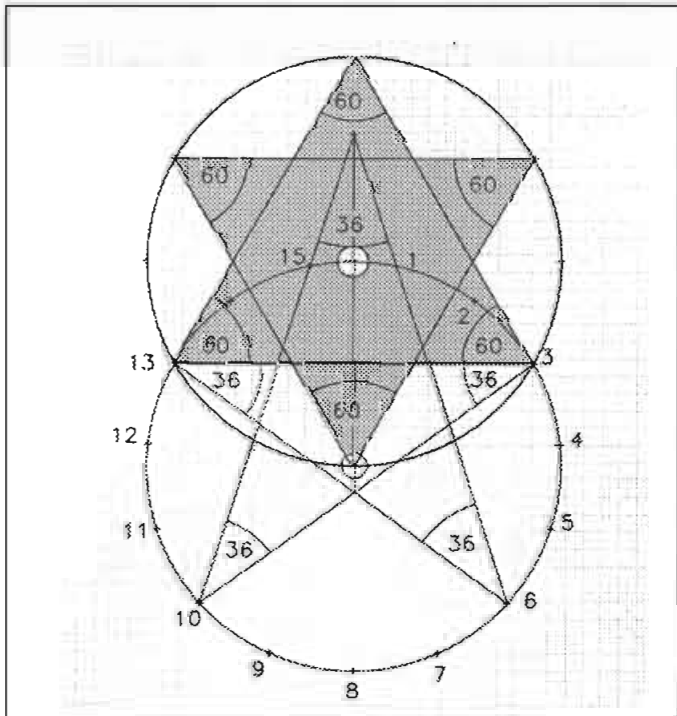


Figure 4: Only by the use of the 15-division circle can a pentagonal figure be generated which results in an arm chord which is the same as the chord of a hexagram (3-13). In fact, all the chords of the female pentagram are the same dimension as the hexagonal chord. The hexagram can therefore be constructed from any of the pentagonal chords in the original circle.

A REMARKABLE CIRCLE

The results of this investigation were nothing short of miraculous! Not one, but *three* radii with profound identities were discovered, and the variation between them was a mere three inches over nearly three miles of landscape. The properties of the three radii are discussed at length in *Geneset*, but, for the purposes of this article, suffice it to say that we elected to use the one which was most closely controlled by the *phi* factor.

As can be seen from the Tools box (Part 1), the strange reciprocal of *phi* (the Golden Section) is the numerical Golden Mean (1.618033989) from which unity has been subtracted (0.618033989), and three times that figure is 1.854101966—remembering of course that this must be harmonically tuned to ground measure by the 100,000 factor. The resultant is therefore 185,410.1966 AU, where the AU is very close to the British Standard Inch. This figure could also be considered to be $300,000/\phi$, or even $600,000/\sin 18$ degrees. This is something we will return to later, but the reader will immediately be alerted to the fact that $\sin 18$ degrees must be the exact equivalent of half the reciprocal of *phi*. Furthermore, whereas *phi* and its associated factors are linear values, this equivalence alerts one to the possibility of its use in angular measure. This revelation was to serve us well in the next stage of the investigation.

It has long been known that sacred geometry utilises the geometric and mathematical relationships between the circle and the square or rectangle. These may manifest as equivalent perimeters, inscribed or escribed squares, etc. In our case, we had an extended pentagram which, being outside the circle, called for a tangential square being extended to a rectangle in order to contain the apex of the pentagram.

The obvious way to achieve this was to construct a rectangle as an extension to the tangential square with its side parallel to the pentagonal axis. Having done this, it was disappointing to find no geometric, mathematical or ground features which would confirm the selection.

It was noticed, however, that the diagonal of the rectangle had a value slightly in excess of 600,000 AU and that it lay at an angle, the sine value of which was slightly short of the reciprocal of *phi*. As the geometric relation of the tangential square with the control factor of the pentagonal apex caused the length of the diagonal to vary, it was possible to find a position where it was exactly 600,000 AU. Nevertheless, it was awesome to find that this measurement resulted in the diagonal angle being precisely 38.17270762 degrees, and the sine value of that angle 0.618033989, the reciprocal of *phi*—the Golden Section!

The results of this investigation were nothing short of miraculous!

Further investigation provided geometric and ground confirmation sufficiently convincing for us to know that we had once more moved in the direction the designers had intended we should. From the established radius and the Temple orientation, all the Temple dimensions could be evaluated both in numerical terms and by *phi* formula—the latter once again being able to be transformed into sine 18-degree multiples to evaluate both linear and angular controls (see Figure 5).

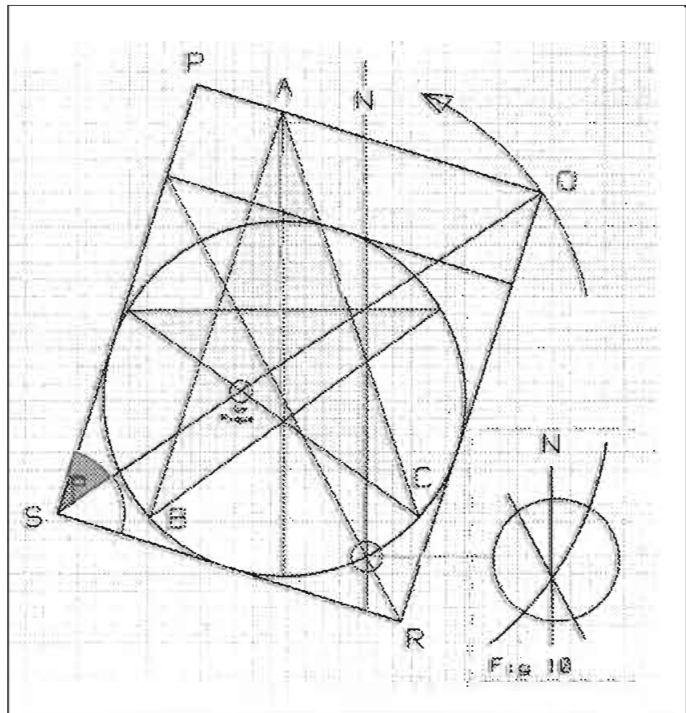


Figure 5: By a slight anti-clockwise correction, perfection is achieved with $\sin(a) = 0.618033989$, an angle of 38.17270765 degrees, and the diagonal (SQ), 2ϕ (3.236067977). This is further evidence of geometric regularity being sacrificed for trigonometrical perfection. Also note that, apart from other ground confirmations, the diagonal of the Temple square now coincides with the circle/meridian intersection.



Photo 1: *Les Bergers d'Arcadie* (The Shepherds of Arcadia) by Nicolas Poussin, featuring the famous Poussin tomb which provided not only geometric and numerical clues but ultimately the identity of the Egyptian god, Set.

The realisation that half the reciprocal of ϕ equated to the sine value of 18 degrees was more profound than we had at first thought. In fact, it is the only mathematical gateway between a transcendental number and a whole integer degree value. Obviously the designers were aware of it and were determined to exploit it to the limit. One could criticise their choice on the grounds of its singularity, but in hindsight one can appreciate that, in this way, they could be sure we would be led through their numerical maze by the correct route.

THE CUSTODIANS

That the custodians in more recent times were equally aware of this relationship will become increasingly obvious as we proceed. The designers were certainly alerting us, firstly, to division by halving; secondly, to the use of the sine ratio; and, finally, to the number 18. Concealed as these items sometimes were, we eventually discovered them in profusion, and the obvious place to begin our search was at the church of Rennes-le-Château.

During his refurbishment of the church (see the History box, Part 1), the Abbé Saunière had allegedly discovered a hidden document which, after decoding, read in part: "POUSSIN, TENIERS HOLD THE KEY, PEACE 681..."

In view of the fact that Saunière had subsequently journeyed to Paris to obtain a copy of Poussin's famous painting, *Les Bergers d'Arcadie* (see Photo 1), both the painting and the strange message were worthy of examination. One clue was immediately obvious, and that was the 681 (to which we have referred previously). To confirm our Pythagorean reading of this, one of the Stations of the Cross in the church illustrates the Romans playing dice for the clothing of Jesus. The faces of two die are showing with the values of 3, 4 and 5.

The next 'coincidence' was found in that part of the message which read, "POUSSIN, TENIERS HOLD THE KEY". This had sent other investigators scurrying off to examine the paintings of

the artists hoping for something to be visually obvious. However, to a mathematical mind, "key" could imply a solution—possibly one that could be found in the names of the artists themselves. Considering the abbreviation for "sine" is "SIN", its presence in PousSIN was obvious. It was also there in TeNIerS, but as its mirror image, "NIS", and these were the only letters common to both names. Furthermore, this reflection technique is a common feature of occult coding. "Sine" phonetically corresponds to "sign", and inscribed above the portal of the church we found:

**IN HOC SIGNO VINCES
(BY THIS SIGN [SINE] YOU WILL
CONQUER)**

Then, inside the church, we found a profusion of strange images, one being a group of angels beneath which was another inscription:

**PAR CE SIGNE TU LE VAINCRAS
(BY THIS SIGN [SINE] YOU WILL
CONQUER IT)**

As obscure as the inscriptions may have been to the casual observer, to us, the play on the word "sign" was too obvious to be coincidental.

In addition to this, we knew that the church was dedicated to Mary Magdalen, who, in the eyes of the Church, was a prostitute. In fact, she was a woman of noble birth and, according to one authority, Friedrich Nork, even the famous *Nôtre Dame* in Paris was formerly a temple of the all-powerful Goddess of Egypt, Isis, whose connection with Mary Magdalen is dealt with in detail in *Genesis*.

The sign could therefore be referring to the pentagram, this being the geometric symbol of the female. Nevertheless, both of these interpretations are pointing to the number 18, for, as we know, the axis of the regular pentagram is the 18-degree bisector of its star-points.

Furthermore, the reader will recall that the sine of 18 degrees is the gateway to the transcendental ϕ ratio (Golden Section/2 =

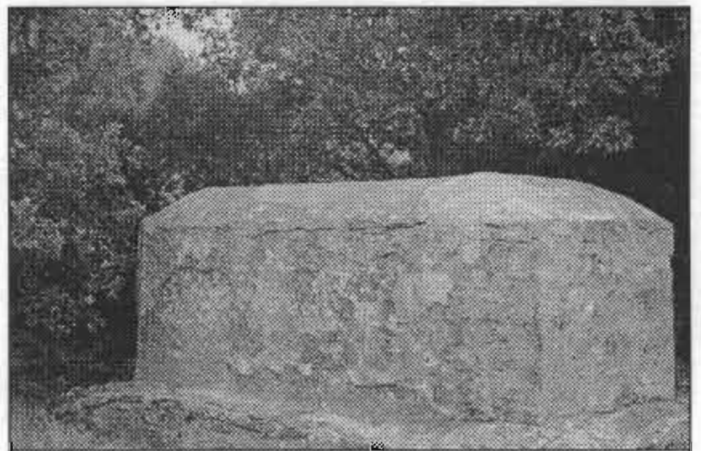


Photo 2: The Poussin tomb, defaced and now destroyed.

sine 18), and this controls the pentagonal ground figure and its encompassing Temple.

With all these connections so firmly established, we turned our attention to Poussin's famous *Les Bergers d'Arcadie* (see Photo 1), where a kneeling shepherd can be seen pointing to the letter "R" of the famous inscription, "ET IN ARCADIA EGO". Realising that R is the 18th letter of the alphabet, we knew that Poussin was telling us he was indeed one of the custodians of the secret. Further confirmation of his mathematical ingenuity was to be found in the manner in which he had arranged for the shepherds' staffs to be precisely halved at the point where they were obscured by other details of the painting—a clear indication that he knew that by halving the *phi* reciprocal, one achieved the sine value of 18 degrees.

Although it is too involved to be dealt with here, in *Geneset* is the explanation of how this 'key' of associating number with alphabetic positioning eventually provided the dual solution of the "ET IN ARCADIA EGO" inscription. Latin scholars will be aware that the inscription is grammatically incorrect and thereby so ambiguous as to be nonsensical. After decoding, however, it was shown to incorporate the major control distances of the ground figure geometry and, furthermore, to disclose the identity of the most feared of the gods of Egypt: Set.

Further confirmation of this connection occurs by virtue of the fact that it is generally agreed that a replica of the tomb featured in the painting was constructed in the area (see Photo 2), and on examination it was found that the face stones numbered 56—the number attributed by the Greek historian Plutarch to the god Set.

Inexorably the Egyptian connection strengthened, and we became aware that we were being shown the predynastic relationship between Set and Isis which the priests of Heliopolis had cho-

sen to rehash into the 'authorised version' of the legend—the one which is currently generally accepted. In fact, for the reader to appreciate fully the next phase of the geometry, we must look to the legends of Egypt.

Continued in the next edition of NEXUS...

This article, *The Key to Humanity's Mysterious Origins*, is based on material from the books *Genesis*, *Geneset* and *Poussin's Secret*, which are distributed by Genisis Trading Co. Ltd, Wellwood, North Farm Road, High Brooms, Tunbridge Wells, Kent TN2 3DR, England, UK; telephone +44 01892 544044, fax +44 01892 511301.

About the Authors:

David Wood is qualified in the fields of trigonometrical and topographical surveying and cartographical reproduction. This unusual combination of skills, together with his study of legends, permitted him to discover an ancient geometry concealed in the valley of Rennes-le-Château. After years of refinement, his observations and calculations have been proven correct.

Ian Campbell is an investigative journalist, author and photographer who has been examining the geometric and historic aspects of the Rennes-le-Château mystery since 1982. He independently verified David Wood's early research before joining him in the culmination of his studies, revealing the awesome secret of Rennes-le-Château.